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17



31

9 FEATURE

JUNIOR ON THE HOT SEAT

As everyone falls around him, Richard Pitino hopes to be the one to rise.

By Britt Robson

4 NEWS

THE SHORTLIST
Sanctuary cities

BLOTTER
Shipwreck hunters

MULLEN
Bagpipes
and losers

17 FOOD

CURRAN'S FAMILY
RESTAURANT
Old-school spot
with something
for everyone

21 A-LIST

GREEN GIFTS FAIR
Give the gift of
green this season

31 FILM

THE LOVE WITCH
Chipping away
at the patriarchy

33 THEATER

ORANGE
A complicated
coming-of-age
story at
Mixed Blood

35 MUSIC

LOCAL RAP
Four acts that are
making waves

37 CRITICS' PICKS

38 CLASSIFIEDS

SAVAGE LOVE
CROSSWORD

cover credit

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TSONG-TAATARI /
STAR TRIBUNE

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THE SHORTLIST



CHRIS JUHN

Holy shit,
Donald Trump won
and these Minnesota
Republicans are stoked
citypages.com/slideshows

THE STAT SHEET

19

Number of Minnesota counties
Obama won that switched
to Trump last week

180,000

Number of Minnesota votes
by which Hillary Clinton fell below
Obama's 2012 total

789

Number of Minnesota votes by
which Trump surpassed
Mitt Romney's 2012 total

4,151

Number of signatures on a change.org
petition to have Minnesota
become part of Canada

**"Personally, as a gay male, I can't wait for
my Mike Pence-ordered conversion therapy."**

Reader Eric Ranschau, responding to "I voted for Trump. We should have a beer,"
at citypages.com.

SANCTUARY CITIES

GET READY for a showdown between St. Paul, Minneapolis, and President Donald Trump. On his first day of office, the Mango Messiah has promised to cut off federal funding to any city that doesn't enforce immigration laws. Police in the Twin Cities — like those in 200 other U.S. cities — don't actively enforce these laws because it makes witnesses afraid to come forward during more serious crimes. Trump is willing to risk more unsolved murders if it means getting rid of the brown people, who occasionally wear threatening scarves and might introduce us to strange new foods.

Minneapolis, for example, runs the risk of losing \$26 million annually. But we probably would have given that money to the Vikings anyway.

POPULAR STORIES AT CITYPAGES.COM

MAPLE GROVE STUDENTS greeted with "fuck niggers" the day after the election

Cops: No record of **U OF M STUDENT'S** viral story of racist confrontation

SUV drives down Lake Calhoun jogging path, plows into woman [video]

The Trump voter, the small-town Muslim, and the power of **PANTSUIT NATION**

Whistleblower: **FAIRVIEW HEALTH SERVICES'** IT system keeps crashing

HISTORY'S DEEP DIVE

The hunt for sunken ships at the bottom of Lake Superior

The steamer Hiram W. Sibley tugged the old schooner loaded with coal through nervous waters. The plan was to escort the 186-foot Antelope to Ashland, Wisconsin. The Sibley would go on to Duluth.

Winds were noticeable, but far from punishing on October 7, 1897, as the pair traveled about 75 miles east of Duluth. The Antelope, built in 1861 and considered an ancient mariner, couldn't withstand the stress.

Seams in its wooden bottom cracked. Pumps couldn't keep up with the deluge. The Antelope's crew abandoned ship. Men from both boats watched the watery undertaker receive the dying vessel.

Unknown and unseen was the boat's grave for 119 years. That was until a group of shipwreck hunters discovered the Antelope 300 feet down near the Apostle Islands this fall. The ship had aged well. Its hull was

noticeably intact. Two of its three masts were still standing. According to Fridley's Ken Merryman, who'd been looking for the Antelope for years, it's easily one of the best-preserved wrecks in Lake Superior.

"We know from experience, ships carrying grain or coal, more buoyant materials than, say, ore or steel rails, won't split open when they hit the bottom," he says. "Since the Antelope was carrying coal, we guessed it might be in pretty good shape, which is why we decided to search for it."

History, novelty, and possibility are the sirens for Merryman and Nick Lintgen of New Hope. This year has been an exceptionally productive one. They were able to locate two undiscovered wrecks.

"Some of these boats have great stories of loss and tragedy and heroism, and to be able to touch that is pretty neat," says Merryman. "Some of them are mysteries. Some are just great examples of what kind



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Shipwreck hunter Merryman is perhaps, looking beyond Superior for 2017, possibly on the hunt to find the R.G. Coburn, which rests on the bottom of Lake Huron, somewhere.

of boats there were throughout history."

There are about 350 wrecks in Superior, maybe 30 of which remain undiscovered. Before launching a new hunt, these men research the sinking, identify a search area, and "mow the lawn."

"That's what we call it because wreck hunting is mostly about as exciting as mowing the lawn," Merryman says. "It's often days and days and days of boredom."

The hunters took that M.O. this summer. Using old charts and historical accounts, the searchers were close enough to the wreck of the J.S. Seaverns that sonar confirmed they'd found its 132-year-old resting place.

About 60 passengers and crew were on board the 130-foot Seaverns in May 1884 when it struck rock outside a remote port 100 miles north of Sault Ste. Marie. Every-one on board survived. —CORY ZUROWSKI

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And the Bagpipes Played On

Recalling the triumphs of playing for Macalester, America's worst college football team



Mike Mullen

There weren't a ton of students attending Macalester College football games back in 1977, though they did make some noise. In fact, they couldn't wait to razz guys on the field, getting under their own players' skin. They'd hold signs that said, "TROTSKY PLAYED CHESS." Some brought backgammon boards.

Then came the cheers. "Ho, ho, Ho Chi Minh! Macalester will never win!"

They were rude. But they weren't wrong.

At that time, Macalester was three years into a losing streak that was approaching historic proportions. The team was tiny in every measurable way: the number of players (just 25 that year, after injuries), their physical girth (some linemen looked like mannequins with helmets), and their importance on campus (virtually nil).

In the fourth game of that season, Macalester had a nightmare of a matchup, an away game at Concordia College, then the No. 1 team in Division III football. Miraculously, Macalester took the lead on the first play of the game, an 80-yard trick play. They missed the extra point.

Concordia proceeded to rattle off 97 unanswered points, one of the most lopsided games in the modern era.

Even the team's pregame warmup was a little embarrassing. Most teams have a big, drum-filled band that hits maximum volume as their guys storm from the tunnel. At Macalester?

"We came out to fucking bagpipes," says Tim Murray, a freshman wide receiver. "And these were bad bagpipe players, because they were all college kids. Bad bagpipes sounds like a dying cat."

Murray picked Macalester over St. Thomas and St. John's because he wanted to actually get on the field. At Macalester, everyone was going to play, and likely start, in his freshman year. They knew what they were signing up for — the winless streak was national news — and some picked Macalester with vivid dreams of turning it all around.

Not that anyone would've much noticed. The prestigious school — which fancied itself a "Midwest Ivy," the "Stanford of St. Paul" — was more interested in its legendary debate teams, and its legacy of producing vice presidents. Hubert Humphrey was a professor before and after his time in Lyndon Johnson's White House. Earlier that year, Walter Mondale, who'd studied at Mac, was sworn in to serve under Jimmy Carter.

"A brutal game like football has sort of a pugilistic, Neanderthal element to it," Murray says. "And we were always under fire to be eliminated, as a program."

That would've freed up Saturday afternoons for the "about eight" students Murray says usually made it to the stadium to watch the lambs to the slaughter. By the third quarter, when Macalester was usually down 50 points, the Mac fans would turn their wit on the opposing players: "That's

all right, that's OK! You'll be working for us some day!"

Again, rude but probably right. Even among the somewhat ostracized football squad, players had to be whip smart. "There wasn't a dummy in the bunch," Murray says.

His first quarterback, Steve Sagedahl, majored in kinesiology, and later invented simulation machines that the Twins and other teams used to train players. Brian Reitzner, a linebacker, owns a successful construction business in the Twin Cities.

Murray, meanwhile, essentially succeeded his way right off the team. He started a painting business to help pay for college. By the time he was a senior, business was so good he didn't have time for football. He became a serial entrepreneur, starting a half-dozen businesses — a graphics and signage firm, a wildlife art gallery, a website during the dot-com boom — before winding up in the financial world, first at American Express, and later as an executive at Prudential.


In his three seasons at Macalester, Murray's teams went 0-27. He'd be gone by the fall of 1980 when Macalester, its six-year losing streak then at 50 games, booked a matchup with Mount Senario, a now-defunct Catholic college in Wisconsin. With time running out and the score tied, 14-14, freshman kicker Bob Kaye connected on a short field goal with seconds left on the clock.

The albatross was gone.

Macalester lost its next seven games, finishing 1-8 that year. But within a few years it had gained a modicum of respectability, turning out .500 teams. The school would later thrive after switching to a more accommodating conference of smart-kid schools like the University of Chicago, Cornell, Carleton, and Grinnell. The Scots went 7-2 this season.

Players from those terrible teams of the '70s don't have any regrets. They faced defeat with dignity. They valued the ability to hop back on their feet after a punishing hit. They treated losing as a teacher. They tried to get better.

"We were out of a lot of games by the end of the first quarter," says Star Tribune business columnist Lee Schafer, an all-conference offensive lineman who got to Macalester in 1979, playing through the end of the Great Macalester Famine. "It was a lot of, 'Well, OK, we're not going to catch that guy.' So what do we learn from that? What do we do differently?"

Even when you're losing, the game is "endlessly complex and fascinating," says Schafer, adding: "It was just so much fun." 

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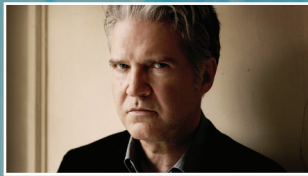
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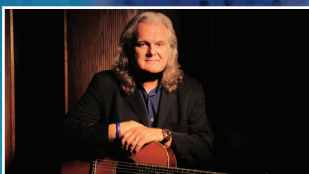
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CARLOS GONZALEZ / STAR TRIBUNE

AS EVERYONE FALLS AROUND HIM, RICHARD PITINO HOPES TO BE THE ONE TO RISE

By Britt Robson

IT MAKES SENSE THAT RICHARD PITINO would double down.

Pitino, the 34-year-old coach of the University of Minnesota Golden Gophers men's basketball team, is reeling from an epic run of carnage, a year of historic ineptitude and variously arrogant and appalling behavior.

On an afternoon in October, a small gaggle of media convenes in the Bierman Building on the U of M campus, waiting for their first glimpse of the 2016-17 edition of the Gophers and their first chat with the coach.

As time drags on, there's a mixture of snide wisecracks and gallows humor interspersed with sober, head-shaking empathy — a logical media mob response to a program coming off a 2-16 season in the Big 10 while adding its soupcon to an athletic department drenched in scandal.

The group is led to the gym as the echoes of bouncing balls and squeaky sneakers subside.

Pitino walks over.

"Thanks for coming," he says, oozing relaxation. "Obviously I'm excited about this team. It's the most complete team, it's the most talented team, and the most versatile team that we've had."

That's interesting. Because the first team Pitino had at the U was in 2013-14. It was composed mostly of recruits from his predecessor, Tubby Smith, and won a school record 25 games while capturing the NIT championship.

With everyone's mind still seared from that 2-16 pratfall, Pitino is already opining that he now has a squad more complete, talented, and versatile.

It's a display of feisty defiance coming off the ropes, for it's still unclear how good of a coach Pitino can be. If nothing else, his pedigree has afforded him a keen understanding of the meat grinder that is major college sports in the 21st century.

Pitino recalls his schoolboy days, when his dad,



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CARLOS GONZALEZ / STAR TRIBUNE

Rick, coached Kentucky. "Basketball is a big deal there and he won a national championship," Richard says. "Then he went to Boston and he didn't do so well. And I learned the lesson that you are loved one day and hated the next, and you can't take that personal."

"Whenever you hear about a famous coach's son or daughter, there is always going to be an assumption of what that person may be. And I don't think I'm that. I think I am extremely grateful, extremely humble. I know I wouldn't be sitting here if my last name wasn't Pitino and that I'm lucky to have this opportunity. I'm stronger mentally now than I was and I am ready to win. I'm not a boastful guy — I'd rather show than tell. But I'm excited about what we are going to do."

Translation: Richard Pitino knows he's not here to grow into the job. He's here because the U bet on the notion that the apple doesn't fall far from the tree.

DOUBLING DOWN is a bold stroke straight from his father's PR playbook.

Rick Pitino was the first coach in NCAA history to take three different programs to the Final Four, the first to win a National Championship with two of them. He's already in the Naismith Memorial Basketball Hall of Fame. It is not a place you enter by waiting your turn.

In the 1970s, the NCAA recommended that the University of Hawaii dump the elder Pitino for facilitating plane trips, free meals, and the use of automobiles for players — and for trying to cover up his misdeeds.

More than a decade later, he told a New York Times reporter, "I didn't make any mistakes. I don't care what anybody says."

When his tenure with the Boston Celtics

"I learned the lesson that you are loved one day and hated the next, and you can't take that personal."

wasn't going well in 2000, Pitino castigated the city's fans. "All the negativity that's in this town sucks.... It makes the greatest city in the world lousy."

In 2003, Pitino had quickie sex with a woman in a Louisville restaurant. Six years later, she tried to extort him, then claimed she was raped. He held a press conference to apologize for his "indiscretion," then held another to demand that the media "stop reporting these lies." The woman was eventually convicted of extortion, lying to the FBI, and retaliating against a witness.

And when it was exposed last year that one of his chief assistants paid over \$5,000 so prostitutes could perform strip teases and sex acts for at least 17 recruits at Louisville, Pitino claimed with a straight face that neither he nor anyone else who reports to him knew it was happening.

The Louisville prostitute scandal broke in October 2015, adding to a wretched run of events. For Richard Pitino, it seemed like everyone in his orbit — his father, administrators who brought him to the U, and his players — was caught in headline stories of reprehensible behavior.

Two months earlier, Daquain McNeil, a Gophers guard, pleaded guilty to choking his girlfriend and assaulting her with a belt as she fled half-naked from her apartment.

Four days later, athletic director Norwood Teague abruptly resigned after it was revealed he had sexually harassed two U employees at a leadership retreat, groping both and badgering one with a

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fusillade of sexually graphic texts.

Other women soon came forward — including Amelia Rayno, a Star Tribune basketball writer — with tales of Teague's physically creepy behavior.

Two weeks after Teague's resignation, his right-hand man, associate athletic director Mike Ellis, took a paid leave of absence after being accused of showing porn to U employees back in 2012. The complaint also alleged that Ellis and Teague were shunning employees who disapproved of this behavior. (Ellis eventually resigned and was never charged with any wrongdoing.)

These were the men most responsible for bringing Pitino to Minnesota. Teague, a notoriously high-powered fund-raiser, was hired to make it rain on behalf of fancy new athletic facilities. But another part of his allure was his partnership with Ellis, the brains behind Villa 7, a consortium designed to connect young assistant coaches with athletic directors who may be in the market for an under-the-radar basketball savant.

When they were both at Virginia Commonwealth, the pair used the system to tap little-known Shaka Smart, the wunderkind who took an obscure program all the way to the Final Four.

When Teague jolted the Gopher community by firing Tubby Smith less than 24 hours after Smith had taken the team into the third round of the NCAA tournament — and less than a year after he signed Smith to a three-year extension — the expectation was that Shaka Smart was lined up as Tubby's replacement. Instead, Smart leveraged the overture into a raise and extension at VCU.

Teague and Ellis were suddenly seen as floundering in their marquee moment. Reports began to leak out that established names, such as former Timberwolves coach and Gopher Flip Saunders, as well as hot-shots on the Villa 7 roster, were turning down the job. Teague needed an audacious hire with a little juice to fire up the fan base.

He found it in a 30-year-old coach with just one year of experience running a team, going 18-14 with Florida International University in the lowly Sun Belt Conference. But there was a beguiling part to this bold choice: His last name was Pitino.

Initially, it clicked. After matching Tubby's 8-10 record in Big 10 play, Pitino's first Gopher team offered a feel-good rookie campaign, defeating legendary coach Larry Brown and SMU to capture the NIT championship.

That modest achievement remains the high point of the Richard Pitino experience.

The next step was backward, a desultory 18-15 record, with five of those losses coming in the last six games. Suddenly, Pitino didn't seem like such a hot young

commodity.

Or did he?

Three weeks after the end of that 2014-15 season, Strib columnist Sid Hartman wrote a tidbit titled "Pitino might leave." It remains a quintessential example of how sports figures — especially if they're connected to nationally renowned folks Sid craves as "close personal friends" — can stovepipe information by leaking a "scoop" to Hartman.

"Gopher Athletic Director Norwood Teague is going to have to come up with some great incentives to keep men's basketball coach Richard Pitino if Pitino is offered the job at Alabama," Hartman wrote.

"The Crimson Tide already has a great basketball facility and a hotbed of talent in Alabama. It can offer more money, and have a much better chance of putting together a winner than Pitino currently has with the Gophers."

Dave Mona, a longtime radio analyst for Gopher sports who also co-hosted a show with Hartman, is a keen, connected observer of the athletic department.

"I don't know if I believe in conspiracy theories enough to believe that Richard and his father had anything to do with those Alabama rumors," he says. "Was Pitino advantaged by those rumors? Absolutely. Did the prior AD, who had staked his reputation on Pitino and didn't want to lose him, panic a little bit? I think you could say that."

WHETHER PITINO was a conduit for Hartman's item or not, he clearly used it to his advantage. In the wake of Teague's resignation, university President Eric Kaler revealed that Teague began drawing up an extension and raise for Pitino in April 2015, the same month Hartman's column appeared.

The deal extended Pitino's tenure two more years and raised his salary \$400,000 per season, to \$1.6 million annually. But the real kicker was the boon to Pitino's job security: buyout terms that boosted Pitino's severance pay from \$3 million to \$7 million, an amount that gradually declines the longer he remains on the job.

It was a sweetheart pact for a 32-year-old coach with three years of experience and not a single NCAA berth. A year later, it would look to be little more than a sucker's bet, with the U playing the stooge.

The 2015-16 campaign marked the first season Pitino could coach his own recruits, regarded as the moment the rubber meets the road for a coach. Pitino thought so in his remarks before the season. "There is a feel now in this third year that every guy in this program was recruited to play the



AP PHOTO/MICHAEL CONROY

way we want to play,” he said.

And it was about to go dreadfully wrong. The first indication came at home in December, when the Gophers lost games against South Dakota, South Dakota State, and Milwaukee. They would embark on a 14-game losing streak that included 25-point losses to Big 10 mediocrities Northwestern and Nebraska.

Then things got ugly.

In late February, Pitino suspended three players, including leading scorer Nate Mason, for their involvement in a sex tape posted by freshman Kevin Dorsey on his twitter account. All three players were guards, a position already undermanned. Ten days earlier, Pitino kicked guard and senior captain Carlos Morris off the squad for unspecified “conduct detrimental to the team.” A walk-on from Hopkins, Stephon Sharp, logged heavy minutes in the backcourt the rest of the season.

If Pitino was thinking this barrage of bad news would end with the cessation of the season, he was mistaken.

On May 8, junior forward Reggie Lynch, an Edina native, was arrested on suspicion of criminal sexual conduct and suspended from the team. (No charges were ever filed and Lynch was reinstated in September.)

Three days later, the U released an audit of the Athletic Department. The big news was that Pitino had blown out his annual \$50,000 travel budget three years running. He’d spent \$113,000 in 2014, then \$156,000 in 2015.

Layered atop all this was a casual arrogance. Yes, there were private jets, apparently an occasional necessity in the high-powered world of major college recruiting. But Pitino would rent cars and drive to the airport when the U had buses available for that purpose. His rental car bills

were repeatedly socked because he didn’t bring the cars back with full tanks of gas.

The U even spent \$2,298 just to have Pitino’s dog driven up from Florida, paid for as a moving expense.

A few days after the audit was released, Kaler introduced Mark Coyle as the new athletic director. During his remarks, the president went out of his way to say he was “profoundly disappointed” in the men’s basketball program.

What Kaler failed to mention was that he had continued to enable Pitino after Teague left the building.

PITINO MAY have overrun the jet travel budget by \$180,000 since being hired, but he says that Teague had assured him it would be covered. But Board of Regents member Michael Hsu says there was no record of where that money would come from.

Hsu was likewise bothered that Teague did not keep much of a record about the renegotiation of Pitino’s contract. “I would expect the head of athletics to write up a memo explaining why he felt the need to substantially increase the salary of the coach,” Hsu says. “But there was nothing. It was all done verbally.”

Still, Pitino’s extension remained unsigned at the time of Teague’s resignation. At that point, the U could have called the Alabama bluff and stuck with the existing terms.

Instead, the day Teague resigned, interim athletic director Beth Goetz signed off on behalf of the Department of Athletics. But Kaler had just appointed Goetz, who was hardly in a position to be up to speed on the minutiae. Meanwhile, the other signature that counted came from Amy

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Phenix, signing on behalf of the Board of Regents. Phenix is Kaler's chief of staff.

Kaler's rationale: The terms had essentially been ironed out in April. Intervening events hadn't affected the reasons behind the deal. Hsu disagrees.

He says that many board members didn't know about the Teague situation until the night before he resigned. Although Kaler eventually informed the board's leadership, the president sat on the damning information for more than two weeks before the contract was signed.

It seems likely the board will take some action. According to Chairman Dean Johnson, a former legislator with good political instincts, a move to oversee contracts in excess of \$625,000 per year will likely be introduced in December. Johnson notes that it would affect "very few people — the head coaches of the three revenue-producing sports, football, basketball, and hockey, perhaps the offensive and defensive coordinators in football, and the head of the medical school."

It would not be retroactive. "A contract

Pitino had blown out his annual \$50,000 travel budget three years running.

"There was an inflated buyout for a coach as the athletic director was resigning. My question was, why weren't we using that time to hit the pause button in that situation and find out what was going on?"

Hsu is also bothered by the way the Athletic Department reports to regents. Only one report is given annually in July. Because the fiscal year ends June 30, the information can be up to a year old.

Hsu proposed that the regents be given authority to approve any contract over \$600,000 in total, or \$250,000 annually. Until 1995, the board routinely stamped all contracts.

At that time, then-President Nils Haselmo recommended that, in order to avoid wasting time on extensive bureaucracy, the board's authority be removed. Regents chairwoman Jean Keffeler understood the general point, but resisted ceding authority over high-buck contracts. She specifically cited coaches' contracts that might be problematic.

The upshot, according to Hsu, is that the board retained approval if the contract was "of high public interest" and exceeded \$2 million. Pitino's met both criteria.

"I suggested we hadn't followed our procedures," Hsu says. "When people didn't want to discuss that with me, I decided to write up a resolution that would change the policy to include salaries outside of athletics as well."

The regents are scheduled to address the matter in December.

The dilemma, of course, is one of turf and power. "I think the regents are split," says Mona. "Some of the regents are making noise, but are there enough of them to seize that ultimate power? I'm not sure of that, especially with someone as respected as Coyle coming in as AD."

is a contract," he stresses.

Johnson leaves little doubt of the need for oversight. "Some of the severance deals that are being reported in the paper are obscene," he says, citing the \$25 million buyout Iowa football coach Kirk Ferenz could reap. "We're not going to have that at the University of Minnesota. We are in favor of market-based contracts, but the money should be in incentives, not buyouts."

NONE OF THIS matters if the team wins. The more successful a team's performance, the less culpable a coach seems in the event of wrongdoing.

Down in Louisville, it appears ridiculous to believe that one assistant cooked up the entire scheme by which recruits were treated to strippers and prostitutes. Yet the NCAA limited the allegations against Rick Pitino to his "failure to monitor" the program. The more officially damning charge — "lack of institutional control" — was not levied.

The supposed "ringleader," Andre McGee, was last seen driving for Uber, his athletic career ruined. Pitino may face a fine and/or suspension, but he'll eventually put the incident behind him.

Meanwhile, Louisville administrators claim McGee acted alone and assert that Pitino "always has been committed to NCAA compliance."

The irony is that Richard Pitino hasn't engaged in any behavior that would rival that of his father, his former patron Teague, or a handful of his players.

Yes, he's been fast and loose with spending, as one might expect of someone who's spent his life around big-time programs. Big-time coaches who consistently win at



CARLOS GONZALEZ / STAR TRIBUNE

big-time programs are worth their weight in gold. When the University of Michigan bought out football coach Brady Hoke and brought in Jim Harbaugh at an enormous bump in salary, booster enthusiasm more than compensated for the extra cost.

But while Richard Pitino has a big-time last name, the signature wins haven't outnumbered the embarrassments. A program that was \$11 million in the black in 2012 was down to just \$3.8 million in 2015. And that was before last year's horror show.

As he awaits the onset of the Big 10 season, Pitino has been proclaimed to be "on the hot seat" by prominent outlets. It's a no-brainer — the losses, the spending, the scandals. But don't think for a moment that he'll go down without a fight.

Yes, he will talk about knowing the priorities of life, how two of his three young children were born during his tenure in Minnesota, and how lucky he is to find such an exalted post this early in life.

All of it is true. And all of it is mostly beside the point.

Recall the lesson he learned from the roller coaster of his dad's career: They love you one moment and hate you the next, and you can't take that personally. You just have to win.

To guide his players to better behavior, Pitino introduced a program called Gopher Pride. He brought in speakers like former players John Thomas and Walter Bond; human resources people from Target, advising about what makes a player employable after college; and a woman who counsels control over emotions, whom Pitino describes as "awesome."

But it likely matters more that this year's roster includes a pair of 4-star recruits in Hopkins native Amir Coffey

and Eric Curry of Arkansas, plus 3-star player Michael Hurt of Rochester. Scouting services have pegged it the fifth best freshman class in the Big 10.

For 2017, Pitino has already received a commitment from 4-star point guard Isaiah Washington from the Bronx, and 3-star shooting guard Jamir Harris of Elizabeth, New Jersey.

As Pitino sees it, they are joining a decent core that went through fire last season. "You look at Jordan Murphy, he was an All-Freshman player [in the Big 10 last season], and he is only going to get better. Nate Mason played a lot the first two years. Dupree McBrayer is only going to get better."

He lauds guard Akeem Springs, a transfer from Milwaukee, as a natural leader. Coffey, son of former Gopher forward Richard Coffey, checks the boxes of both local recruit and national-caliber talent.

And if it doesn't work out? That's when his beefed-up buyout comes in handy.

Pitino's new contract stipulates that it will cost "only" \$5.4 million to fire him after this season, down from \$7.1 million a year ago.

To put this in perspective, total ticket sales for 2015 were \$5.1 million. Meanwhile, Gopher football coach Tracy Claeys' contract calls for a \$500,000 buyout.

Given the terms, one would imagine that if Pitino can elevate his team to a semblance of mediocrity — say, a record flirting with .500 — he might get a chance to see how his hotshot recruits pan out under his leadership.

"Mediocrity or bust" is not exactly a moving battle cry. But for Richard Pitino, it represents the underwhelming and uncertain terms of his future. Don't take it personally. ☐

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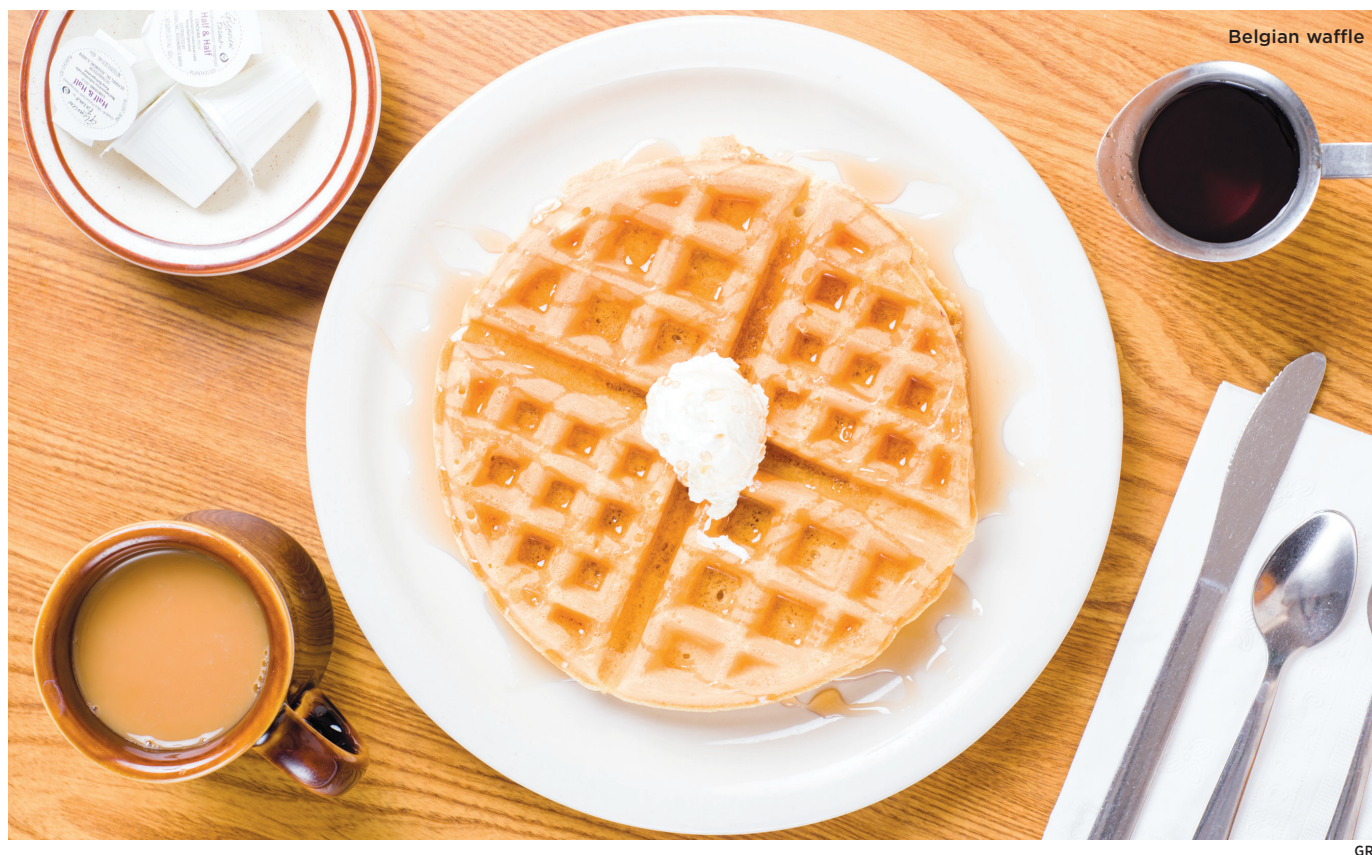
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BY MECCA BOS

Things modern restaurants don't have enough of: jelly in packets, coffee creamers, scratch cinnamon rolls glistening behind glass, cash registers, \$1.49 slices of pie.

The vinyl booths at Curran's Family Restaurant are some shade of 1970s Avon tint like "Coral Buff." Poster art worshipping County Cork and Dublin dot the wood-paneled walls, and efficient servers skate the well-worn faux parquet floors.

The twice-daily \$1.49 pie happy hour was instituted during the recession but remains, along with the Early Riser Special that gets you two eggs, fresh hash browns or American fries, plus pancakes or toast for \$2.49. Prices exist in the same era as the decor.

"I'll negotiate with anyone including the garbage man," Dennis Curran says. He

took over the restaurant from his parents, Mike and Betty, who opened it in 1948 as a burger shack in the same location. They subsequently added a drive-in, and then closed it when fast-food behemoths cannibalized the old mom-and-pops in the early '80s.

But Curran's held on by staying nimble, giving people good food at a fair price. They did it by bartering and bargaining with everybody, including the garbage man. "I learned it from my dad and my uncle," says Curran. "I was born that way."

He's rewarded with 500 to 600 customers daily. Let me repeat that number: 500 to 600 customers. I can think of — oh I don't know — all of the restaurateurs in the Twin Cities who would swoon to see half those numbers.

"During the recession I had people coming up to me every day saying, 'Dennis, this might be my last meal here. I don't

know when I'll see you again. I just lost my job.'"

It broke Curran's heart. So prices stay low. But do those hundreds come because it's cheap? No. They come because it's good.

If you were born after say, 1954, and prior to 1994, it's possible you've never set foot inside of Curran's unless your grandma or your college kid suggested it. It's popular with the old, but also the young: two sets savvy about getting a good meal at a great price.

For a simple family restaurant that serves nearly the full compendium of classic American cookery, there's more to Curran's than meets the eye.

All of the orange juice is fresh squeezed. They go through 70,000 oranges annually. The buns, eggs, and sausages are all local. The ground beef is grass-fed and hormone-free. The corned beef is house-

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made (they serve over 600 pounds' worth at St. Patrick's Day), as is the sauerkraut.

And here, a person looking for a taco salad with a crunchy corn tortilla bowl can coexist with a lover of breakfast for dinner, plus the guy who has been searching in vain for a Monte Cristo. The classic sweet-savory French Toast sandwich is served with a little cup of strawberry cream cheese riding sidecar. There's also the best sleeper fried chicken in the city, malted Belgian waffles, even liver and onions. And surprise: Beer and wine are served here, too.

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and peaches, or mounds of tuna fish salad on a lettuce bed. But as explained by a healthcare pro, “Those kinds of things are easy on the belly.”

And like it or not, we will all someday be in need of something easy on the belly for dinner. Luckily, Curran’s will probably be around to serve it to us, at a price we can afford. All the same, if you’re not prone to heartburn or indigestion or other age-related digestive maladies, do you want to eat at Curran’s, the Early Bird Special place?

You do.

First, know that there are few foodist, Instagrammable moments to be had here. And while most of the dishes are scratch-made, not all of them are. Hollandaise and gravy

are instantly recognizable as reconstituted. But the potatoes are real, as well as the hash browns providing the base for the “Ham Dinger,” a Curran’s signature dish that swaps out English muffins for spuds on an eggs Benedict.

There’s a special kind of comfort to eating this way, to relaxing into your conversation with your grandma or your stoner buddy. Conversation that doesn’t necessarily have anything to do with the food. You can leave your phone safely in your pocket because the plating techniques don’t command an instant Twitter accounting. Besides, your fingers are too sticky from the honey-dipped fried chicken.

That chicken is available by the quarter bird, half bird, or by the bucket, and since Revival opened down the road, Curran’s chicken sales have gone up, not down. It’s a third of the price, and while it’s not at all the same as Revival’s, it’s also not disappointing in any way. The bird is juicy

and tender, the crust a piping hot, golden carapace. A tub (yes, a tub) goes for \$9.44.

But breakfast is the tall, glossy feather in Curran’s cap. Every short-order preparation is done with the expert hand of a 68-year-old kitchen with veteran staff. No broken yolks or other eggy crimes here, ever.

Curran makes trips up north to retrieve smoky German sausage, and he refuses to give me the name of which butcher. “Then you’ll publish it!” he cries. His secret remains a secret.


You can have pancakes instead of toast at no added charge, and the magnificent Belgian waffles are a toasty, malty dream. A steak and eggs meal is \$8.55 (\$8.55!), and at breakfast you can get

that famous corned beef tucked under potatoes and two basted eggs. Kids eat for around two dollars.

The “family” in Curran’s Family Restaurant is not just a placeholder. Curran’s customer base is now in the third generation. Most of the management has been with the company for decades. Curran’s wife and children labor behind the scenes.

“It sounds clichéd, but I have the highest regard for my staff and my customers,” says Curran, in a back booth he hopes he’ll occupy until his body gives out. “I have a genuine caring for all of them.”

His way of doing business is no cliché; it isn’t common or overused. It’s the uncommon man who puts regard in place of capital gains and caring over corner-cutting.

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A LIST

FRIDAY TU Dance returns **P. 24**

SATURDAY Shop handmade items at Minneapolis Craft'za **P. 27**

TUESDAY Laurie Van Wieren takes action at Southern **P. 28**

WEDNESDAY 11.16

COMEDY

SEAN PATTON

ACME COMEDY CO.

"You can't ever say you've reached your pinnacle," says comedian Sean Patton, "because if you say that you have. Then what? You've got to keep going, keep climbing." Since City Pages last spoke to Patton, he's been doing a lot of work in the U.K. He's found the stereotype of rough crowds there to be false, insisting hecklers are worse in the U.S. "Here, we're encouraged to speak our minds. Overseas they're not discouraged to speak their minds, they're just a little more polite about it." As for his set, he keeps it pretty much the same regardless of the country he's performing in. "That's a mistake a lot of Americans make when they go overseas," he says. "They think they have to spend the first 20 minutes of their set pandering to the audience." Patton takes a more simple approach. "When I'm there, I don't even act like I'm [overseas]," he explains. "It's just, 'Here I am, here's what I'm thinking.' I'm not talking down to them or playing up my American-ness." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** —P.F. WILSON

THURSDAY 11.17

ART/PARTY

THIRD THURSDAY: I AM MPLS!

MINNEAPOLIS INSTITUTE OF ART

This week, Mia is teaming up with I AM MPLS! for a fashionable evening. For those unfamiliar with the fab party, I AM MPLS! invites local creatives, do-gooders, and other folks in the community to wear stylish duds and march down the runway. At Thursday's event, applaud your favorite looks on the catwalk and commemorate your lovely getup at the GIF photobooth. Agra Culture

will be serving up cocktails, and DJ Simone Steppa DuJour will spin tunes. Keep the fun going at the after-party at Icehouse, where bands from the Totally Gross National Product record label will jam out. 6 to 9 p.m.; 9:30 p.m. after party. Free; \$12-\$15 at Icebox. 2400 Third Ave. S., Minneapolis; 612-870-3131. —JESSICA ARMBRUSTER

THEATER

CRAZY GLUE

SOUTHERN THEATER

This wordless adaptation of a story by Etgar Keret is presented by Single Shoe Productions, a London-based performing arts company. Founders Filipa Tomas and Bradley Wayne Smith employ diverse modes of physical expression to communicate the emotional journey as they portray the piece's two characters. Scored to a soundtrack recalling American standards of the 1930s, the piece follows a couple as they clown, mime, and dance their way through the stages of love, from the euphoric rush of early dates to the mounting pressures of being a married couple with a baby on the way. With the nonstop action nimbly choreographed against a minimalist set design, *Crazy Glue* becomes a slapstick pantomime wittily reminiscent of the silent comedies of Buster Keaton. Concluding a world tour at the Southern Theater, this production entertainingly suggests that for long-term couples being a little crazy is a prerequisite to sticking together. 7:30 p.m. Thursday through Saturday; 2 p.m. Saturday and Sunday. \$18-\$24. 1420 Washington Ave. S., Minneapolis; 612-326-1811. **Through November 20** —BRAD RICHASON

ART/GALLERY/PARTY

MCAD ART SALE

MCAD GALLERY

It's easy to get a little overwhelmed at this epic sale at MCAD. After all, there are probably tens of thousands of artworks for sale and on display. There are pieces hanging from the



FAYE PASSOW

walls, stacked on racks, and nestled into every possible nook and cranny covering several floors of the school. Fortunately, pieces are sorted into various sections, including tiny works, comic art, photography, landscapes, jewelry, and giant wall hangings.

Who knows what treasures you may unearth from an emerging student artist. At the opening-night party, you'll score first dibs on the selection, plus valet parking, drinks, and

CONTINUED ON PAGE 24 ►

THE MAINROOM

BEST CONCERT VENUE, BEST CONCERT, BEST CONCERT (TOURING), BEST CLUB DJ - City Pages 2016

FRIDAY, NOVEMBER 18



SATURDAY, NOVEMBER 19



WEDNESDAY, NOVEMBER 23



FRIDAY, NOVEMBER 25



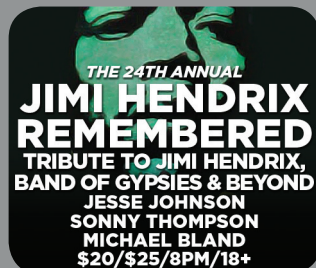
SATURDAY, NOVEMBER 26



THURSDAY, DECEMBER 1



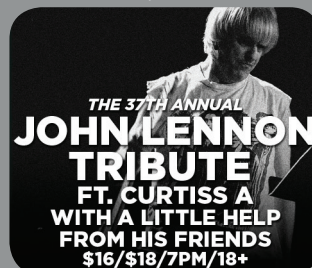
FRIDAY, DECEMBER 2



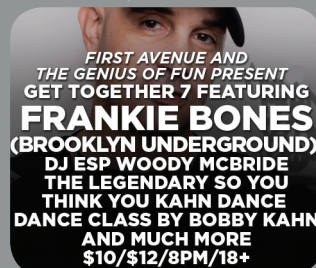
SATURDAY, DECEMBER 3



THURSDAY, DECEMBER 8



FRIDAY, DECEMBER 9



SUNDAY, DECEMBER 11



FRIDAY, DECEMBER 16



SATURDAY, DECEMBER 17



FRIDAY, DECEMBER 23



THURSDAY, DECEMBER 29



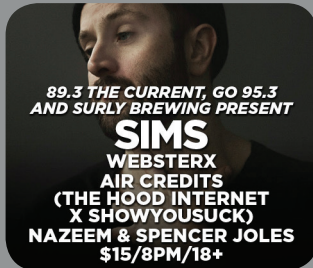
FRIDAY, DECEMBER 30



SATURDAY, DECEMBER 31



FRIDAY, JANUARY 6



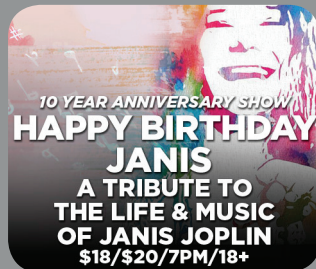
SUNDAY, JANUARY 8



FRIDAY, JANUARY 13



SATURDAY, JANUARY 14



SUNDAY, JANUARY 15



FRIDAY, JANUARY 20



THURSDAY, JANUARY 26



MONDAY, FEBRUARY 6



FOR SPECIFIC INFORMATION ON PERFORMERS AND COMPLETE SHOW LISTINGS VISIT FIRST-AVENUE.COM
BUY TICKETS AT THE DEPOT TAVERN (11AM - 1AM SUN-THURS, AND 11AM-2AM FRI & SAT), ETIX.COM, OR BY CALLING 1-800-514-3849.
VISIT FIRST-AVENUE.COM/OUTLETS FOR A COMPLETE LIST OF LOCAL TICKET OUTLETS.

ALSO COMING TO THE MAINROOM

2/14 JAPANDROIDS w/ CRAIG FINN & THE UPTOWN CONTROLLERS 18+
2/15 TOVE LO: LADY WOOD TOUR w/ PHOEBE RYAN ALL AGES
2/16 MIKE DOUGHTY w/ WHEATUS 18+
2/25 LETTUCE w/ RUSS LIQUID 18+
2/26 AARON LEWIS - THE SINNER TOUR 18+
3/03 & 04 LAKE STREET DIVE w/ JOEY DOSIK 18+
3/10 MAC SABBATH WITH METALACHI - THE 2017 MOCKSTROSY TOUR w/ OKILLY DOKILLY, METALLAGHER 18+
3/11 & 12 HIPPO CAMPUS ALL AGES
3/18 PASSENGER ALL AGES
3/21 ANDREW MCMAHON IN THE WILDERNESS w/ ATLAS GENIUS, NIGHT RIOTS 18+
3/23 RAILROAD EARTH - WINTER TOUR 2017 w/ BILLY STRINGS 18+
3/24 GALACTIC - WINTER TOUR w/ THE HIP ABDUCTION 18+
4/02 FOXYGEN 18+
4/17 THE ZOMBIES - 'ODESSEY AND ORACLE' 50TH ANNIVERSARY w/ DJ JAKE RUDH (TRANSMISSION) 18+
5/21 BONOBO 18+

7TH ST ENTRY

11/16 DZ DEATHRAYS AND DUNE RATS w/ DANGER SIGNS 18+
11/17 ALANNA ROYALE w/ DOKS ROBOTIKS, RLGDPL 18+
11/18 GAVIN JAMES w/ MATT SIMONS 18+
11/19 EL TEN ELEVEN w/ BAYONNE 18+
11/20 THE GOTOBEDS w/ NEW ROCKET UNION, WOWSVILLE 18+
11/21 HOLY MOLY, THE SYMPTONES, PLANET PLOOKEY 18+
11/22 THE JEZABELS w/ SURF ROCK IS DEAD 18+
11/23 NIGHT MOVES 18+
11/25 THE 4ONTHEFLOOR w/ THE YAWPERS 18+
11/26 FRIENDS GIVING DANCE PARTY FT. DJLOW w/ SPECIAL GUEST PERFORMANCES + LIVE ART 18+
11/27 REAL NUMBERS LP RELEASE SHOW w/ TEENAGE MOODS, UNIVERSEL, DJ SHAWN REED 18+
11/28 NETHAN, TABAH, AND BUFFALO FUZZ 18+
11/29 THE MISSING LETTERS AND THE MODERN ERA w/ OCTOPUS, SPECIAL GUESTS TBA 18+
11/30 LADY MIDNIGHT PRESENTS: MIDNIGHT SPECIAL w/ MMYKK, SLOSLYLOVE, J. HARD, DJ KEEZY 18+

TURF CLUB

11/16 KICK, LAVENDER DAUGHTER, HAZER, AND NICK ANDERSON AND THE SKINNY LOVERS 21+
11/17 JOHN PAUL WHITE w/ THE KERNAL 21+
11/18 FAREWELL MILWAUKEE - RECORD RELEASE SHOW w/ SAM CASSIDY, THE HEAVY SET 21+
11/19 CIRCUS OF THE WEST w/ THREE CROWS AND A CARDINAL, MATT MARKA (OF ADA JANE) 21+
11/23 FLEETWOOD MAGIC: A TRIBUTE TO THE MAC w/ BLACK WIDOWS, JUST PERFECT (BRIAN JUST BAND), DRIFTWOOD PYRE, JENNIE LAWLESS, CHRISTOPHER GALE, MEG ASHLING, AND DJ JEN HUGHES 21+
11/25 A TRIBUTE TO THE REPLACEMENTS w/ THE MELISMATICS, ELEGANZA!, TABAH, PRIVATE INTERESTS, COLIN CAMPBELL & THE SHACKLETONS, NATO COLES & SAM BEER, KID DAKOTA, MARY BUE, MONICA LAPLANTE, MAD RIPPLE HOOT FOR SLIM 21+
11/26 THE 4ONTHEFLOOR w/ THE YAWPERS, THE COAX 21+
11/29 THE SMART STUDIOS STORY: A SCREENING THE MIDWEST LINK TO THE HISTORY OF AMERICAN ROCK & ROLL 21+

For show announcements, updates, set times, giveaways, and more:

@FIRSTAVENUE /FIRSTAVENUE @FIRSTAVENUE FIRST-AVENUE

UPCOMING SHOWS AT OTHER VENUES



FRIDAY, NOVEMBER 18
City Pages presents
THE SOUNDS
PERFORMING 'DYING TO SAY THIS TO YOU' TO CELEBRATE 10 YEARS w/ ZIPPER CLUB, MY JERUSALEM at FINE LINE
\$20/\$25/7PM/18+



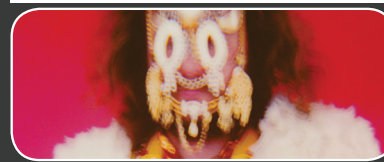
SUNDAY, NOVEMBER 20
SNOW THA PRODUCT w/ WOKE, FOOL BOY MARLEY, MARIA ISA at FINE LINE
\$15/\$17/7PM/18+



WEDNESDAY, NOVEMBER 23
ANIMALS AS LEADERS THE MADNESS OF MANY TOUR w/ INTERVALS, PLINI at FINE LINE
\$25/7PM/18+



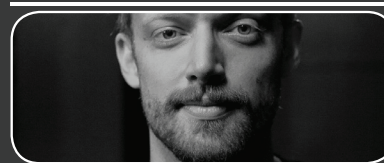
MONDAY, NOVEMBER 28
103.3 The Basement and 89.3 The Current present
ATMOSPHERE
FRESHWATER FLY FISHERMAN TOUR w/ BROTHER ALLI, DEM ATLAS, PLAIN OLE BILL, LAST WORD at CLYDE IRON WORKS (DULUTH, MN)
\$25/8PM/18+



THURSDAY, DECEMBER 1
First Avenue, Rose and 89.3 The Current present
JIM JAMES
w/ TWIN LIMB at STATE THEATRE
\$36/6:30PM/ALL AGES



WEDNESDAY, DECEMBER 14
HELMET 2016 DEAD TO THE WORLD US TOUR w/ LOCAL H at FINE LINE
\$20/\$25/\$35 RESERVED BALCONY 7PM/18+



SATURDAY, DECEMBER 17
ASTRONAUTALIS w/ FINDING NOYON at TRIPLE ROCK
\$15/8PM/18+



SATURDAY, DECEMBER 31
KING w/ TINY DEATHS, K.RAYDIO, DJ WILLIE SHU at FINE LINE
\$20/\$25/8PM/18+



FRIDAY, JANUARY 6
CRACKER AND CAMPER VAN BEETHOVEN at FINE LINE
\$20/7:30PM/18+

1/25 BEAR'S DEN at Fine Line
1/28 WAX TAILOR w/ L'ORANGE at Fine Line
2/03 AN EVENING WITH DAWES at State Theatre
2/08 SAFETYSUIT at Fine Line
2/11 CLOUD NOTHING'S at Fine Line
2/14 RUN THE JEWELS - RUN THE WORLD TOUR w/ THE GASLAMP KILLER, SPARK MASTER TAPE, CUZ at Myth Nightclub
2/17 AUSTRA w/ THE RANGE at Triple Rock
2/23 NOSLEEP PODCAST at The Cedar

TWIN CITIES' NEWEST STAND-UP COMEDY CLUB ROYAL COMEDY THEATRE

NOV. 17-19 Jamie Blanchard, Kate Anderson, Robert Fones, Shawn Nafstad, Joe Cocozzello

NOV. 24-26 Closed for Thanksgiving

DEC. 1-3 Bryan Miller, Earl Elliot, Kristin Andersen-Anderson, Jason Schommer, Kevin Craft

DEC. 8-10 Patrick Bauer, Colleen Justice, Wendy Maybury, Joe Cocozzello

DEC. 15-17 Maggie Faris Marlin Wells, JD Provorse, Sarah McPeck, Tracey Ashley



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A-LIST



ERIN SMITH

CONTINUED FROM THURSDAY ►

food from Whittier-neighborhood restaurants. If that benefit-party price tag is a little steep, don't worry, as the collection will still be bountiful on Friday, too, and your options will still be strong on Saturday. Tickets and more info at mcad.edu/about-mcad/events/art-sale. 6 to 9 p.m. Thursday and Friday; 9 a.m. to 5 p.m. Saturday. \$125-\$150 Thursday; \$25 Friday; free Saturday. 2501 Stevens Ave., Minneapolis; 612-874-3700. **Through Saturday** —JESSICA ARMBRUSTER

COMEDY

TOM GREEN

RICK BRONSON'S HOUSE OF COMEDY
Tom Green is known for a lot of things. Comedian, actor, rapper, writer, producer, director, talk-show host, and general media personality all grace his résumé, strung together by his odd sense of humor. Though he started in standup at age 15, he stopped when other opportunities, mostly in television, presented themselves. He returned to the stage in 2010 and has toured fairly regularly since. Onstage, he promotes the one-phone system he grew up with. "Everyone had one phone," he explains, "and we kept it in the kitchen by the fridge. It was called a 'landline.'" He then corrects himself. "It was called a 'phone.' We call it a 'landline' now, because there is a cord coming out of it. And if you follow the cord, it connects right to the land. You have to go through dirt to get to the person you're talking to." 18+; 21+ later shows. 7:30 p.m. Thursday and Friday;

9:45 p.m. Friday; 7 and 9:30 p.m. Saturday. \$28. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Saturday** —P.F. WILSON

FRIDAY 11.18

DANCE

TU DANCE

O'SHAUGHNESSY AUDITORIUM

Now more than ever, TU Dance's work provides a necessary pathway toward increased understanding and tolerance in matters of racial bias and social change. That's what the world premieres of "In Witnessing" and "Matter" contend with. Dancing bodies respond to incidents of injustice and violence for "In Witnessing," a piece by New York choreographer Francesca Harper. In "Matter," TU Dance cofounder Uri Sands addresses racial profiling. Also on the program is Sands' "Tearing," which generates a sense of community in times of grief and celebration. Weep, represent, and be uplifted. 8 p.m. Friday and Saturday; 2 p.m. Sunday. \$24-\$34. 2004 Randolph Ave., St. Paul; 651-690-6700. **Through Sunday** —CAMILLE LEFEVRE

ART/GALLERY

CHARLES PHILIPPE JEAN PIERRE: THE FEMINIST

PUBLIC FUNCTIONARY

What does it mean to be a male feminist? How is feminism represented in art, and who gets to represent it? Where do women of color fit into the

CONTINUED ON PAGE 26 ►

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MONDAY, FEBRUARY 6, 2017 \$25 • 6PM DOORS • 18+

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IN CONCERT

ANDREW MCMAHON IN THE WILDERNESS

THE **ZOMBIES IN AMERICA** TOUR

FEATURING:
ATLAS GENIUS
+ NIGHT RIOTS



FIRST AVENUE

TUESDAY, MARCH 21, 2017

\$28 / \$30.50 | 6PM DOORS | 18+

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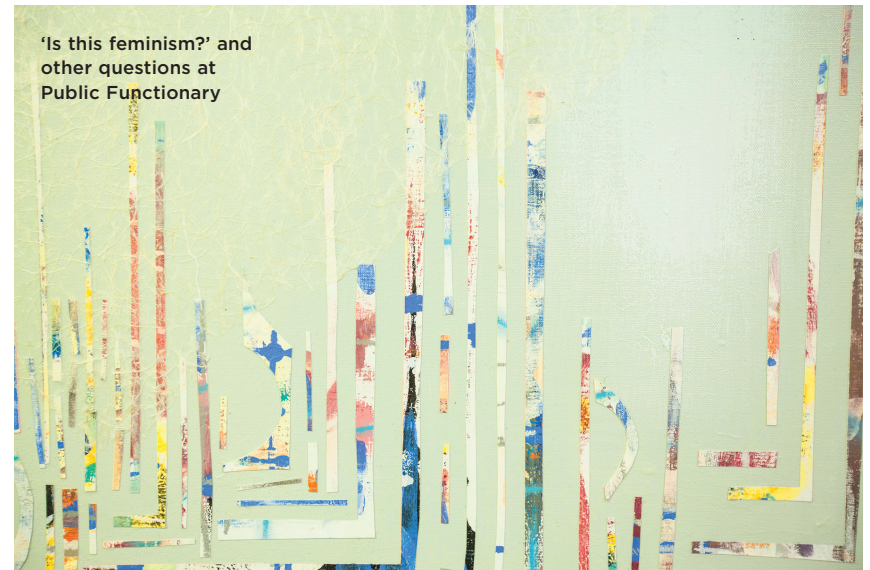
A PORTION OF THE PROCEEDS TO BENEFIT SHARE OUR STRENGTH'S NO KID HUNGRY CAMPAIGN

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A-LIST



CHARLES PHILIPPE JEAN PIERRE, SUGAR

CONTINUED FROM FRIDAY ►

feminist space? These are questions contemplated by Haitian-American artist Charles Philippe Jean Pierre in “The Feminist.” Prompted by the death of Sandra Bland and informed by feminist texts, interviews with friends and family, and a personal exploration of what masculinity and femininity mean, Jean Pierre has created a collection of abstract mixed-media paintings and sound installations that examine the intersection of feminism and black male culture in America. The muted, integrated brushstrokes, texture, and color evoke femininity and softness, and titles that reflect feminist concepts represent a departure from the Washington D.C.-based artist’s bolder, graffiti-centric style of the past. “The Feminist” marks the debut of Public Functionary’s new curator, Jovan C. Speller, who says that the exhibition has “a conversation for everybody, whether you’re interested in feminist thought, racial equality, literature, or sociology.” The opening reception runs from 7 p.m. to midnight Friday, November 18; an artist’s talk and panel discussion will be held at 1 p.m. Saturday, November 19. Free. For gallery hours post-opening, visit publicfunctionary.org. 1400 12th Ave. NE, Minneapolis. **Through December 4** —ERICA RIVERA

DANCE

THE HARDEST WORD

BRYANT-LAKE BOWL THEATER

Nic Lincoln and Penny Freeh, possibly the Fred Astaire and Ginger Rogers of Twin Cities’ contemporary dance,

partner up for the second iteration of an evening-length duet that explores aspects of love. These performers contain multitudes: glamour, charisma, and a dance vernacular that melds ballet, pop, and post-modern articulations. Lincoln created the work especially for the Bryant-Lake Bowl’s tiny but beguiling stage, and larded it with stylish references to the excess and energy of the 1980s. But imbedded in the glitz and wit of *The Hardest Word* is the deep connection between Lincoln and Freeh, dancers who dare on so many levels. 6 p.m. Friday and Saturday. \$10-\$15 sliding scale. 810 W. Lake St., Minneapolis; 612-825-3737.

Through Saturday —LINDA SHAPIRO

ART/FESTIVAL

2010 ART BLOK OPEN STUDIO TOUR

2010 ART BLOK

This weekend, artists in the former General Mills Research Labs, now 2010 Art Blok, will open their studios and share their work. Those who explore will find glass blowers, illustrators, wood carvers, metal casters, furniture makers, and textile artists. Around 30 creatives will be hosting open galleries, demonstrations, and receptions, including folks from FOCI Minnesota Center for Glass Arts, acrylic artist Kate Renee, and printmaker Faye Passow. There will be plenty of things to explore during this three-day celebration. 4 to 9 p.m. Friday; 10 a.m. to 6 p.m. Saturday; noon to 5 p.m. Sunday. Free. 2010 E. Hennepin Ave., Minneapolis. **Through Sunday** —JESSICA ARMBRUSTER

ART/HOLIDAY

MINNEAPOLIS CRAFT'ZA

GRAIN BELT BOTTLING HOUSE

Gifts made by hand are extra special. However, if you're accident-prone, or not very crafty, sometimes it's best to opt for something really cool handmade by someone else. At Minneapolis Craft'za, you'll find plenty of awesome options from makers around the Twin Cities. Shop for pastel paintings, sparkling jewelry, or a colorful tote. If you're feeling especially adventurous, you might find some yarn and bead artists to shop from. Should you get hungry, food trucks will be stopping by. 10 a.m. to 4 p.m. Free. 79 13th Ave. NE, Minneapolis; 612-465-0235. —JESSICA ARMBRUSTER

THEATER

THE LION IN WINTER

GUTHRIE THEATER

Directed by Kevin Moriarty, *The Lion in Winter* makes it possible to enjoy family dysfunction this holiday season. As written by James Goldman, the treachery that typifies Christmas in the House of Plantagenet under the devious King Henry II, his equally conniving queen, Eleanor of Aquitaine, and their three scheming sons might be deplorable. It's expressed with such relish, however, that deception becomes the family's defining attribute. Showcasing a wickedly irresistible sense of humor, the holiday

intrigue begins when Henry deigns to temporarily release his wife from prison, where she's been captive for a decade. Naturally enough, the paroled queen is eager to inflict some vengeance against her duplicitous and unfaithful husband. Complicating her cunning machinations are parallel plots launched by not only her sons, but such royal guests as the King of France and his half-sister (who happens to be Henry's lover). Headlining the ensemble cast, St. Paul native Laila Robins returns to the Guthrie stage after a 13-year absence, while her costar, Broadway veteran Kevyn Morrow, makes his debut. The show is in previews November 19-23. 7:30 p.m. Tuesdays, Wednesdays, Fridays, and Saturdays, Thursdays starting December 8; 1 p.m. Saturdays and Sundays; 7 p.m. Sundays. \$34-\$67; \$15-\$49 previews. 818 S. Second St., Minneapolis; 612-377-2224. **Through December 31 —BRAD RICHASON**

THEATER

THE LATE NITE SERIES:
NON ENGLISH SPEAKING
SPOKEN HERE

PILLSBURY HOUSE THEATRE

Late Nite Series: Non English Speaking Spoken Here concludes this Saturday with a stellar lineup. Curated by e.g. Bailey and Laurie Carlos, the interdisciplinary mix includes dance artist Maia Maiden (producer of Rooted: Hip-Hop

CONTINUED ON PAGE 28 ►

ART/HOLIDAY

11TH ANNUAL
GREEN GIFTS FAIR

MIDTOWN GLOBAL MARKET

With all the wrapping paper, burned-out light bulbs, plastic-encased items, and batteries that go into the trash during the holiday season, we're entering the most wasteful time of the year. For those who would like to lessen their environmental footprint, there's the Green Gifts Fair. Here folks can do their holiday shopping from over 80 local eco-friendly, sustainable businesses. Shop for clothing, toys, beauty items, artwork, and more. Learn about alternative wrapping options, and make your own cleaning products. The event also includes kids' activities, food samples, and free rides from MetroTransit (visit online to download a pass). 10 a.m. to 5 p.m. Free; \$1 suggested donation. 920 E. Lake St., Minneapolis; 612-872-4041. —JESSICA ARMBRUSTER



LINDA PIEFER

ORDWAY WINTER 2016-17

SEX
TIPS
for STRAIGHT
WOMEN
... from a ...
GAY MAN

NOV 18 & 19



PRESENTED BY BEST BUY

NOV 22 & 23

AN ORDWAY PRODUCTION*

Irving Berlin's
WHITE
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DARLENE LOVE

LOVE FOR THE HOLIDAYS

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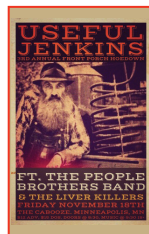
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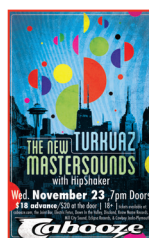
TC MUZIK GROUP PRESENTS
LADIES FIRST
w/ ASHLEY DUBOSE
NOV. 17



USEFUL JENKINS 3RD ANNUAL FRONT PORCH HOEDOWN
NOV. 18



LAZER FLOYD TOUR!
w/ PINK FLOYD, THE DOORS, & ZEPPELIN TRIBUTES
NOV. 19



TURKUAZ & THE NEW MASTERSOUNDS
w/ HIPSHAKER
NOV. 23



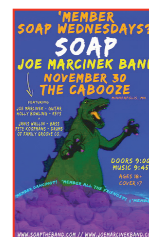
BIG WU ANNUAL THANKSGIVING
w/ KUNG FU HIPPIES
NOV. 24



FLIPP REUNION SHOW
w/ THE RHINESTONE DIPLOMATES, & PLATYPUS
NOV. 25



MIKEL WRIGHT & THE WRONGS
w/ SHOELESS REVOLUTION, & SOV. SECT.
NOV. 26



SOAP
w/ JOE MARCINEK BAND & MORE!
NOV. 30

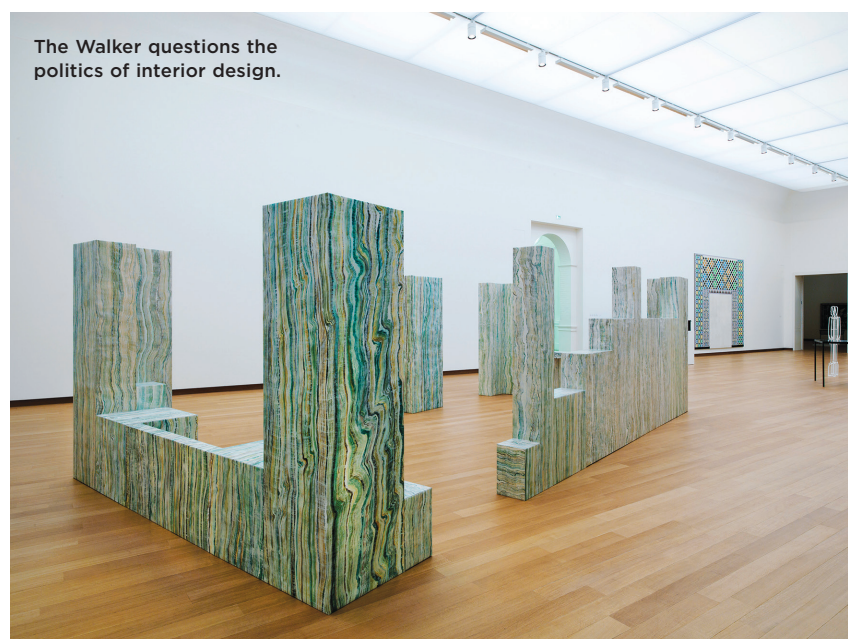
UPCOMING

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- 12/9..... Hed PE w/ SEPTEMBER MOURNING, PIRANHA, & MORE!
- 12/10..... Cody Jinks TICKETS ON SALE NOW!
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- 12/16..... Trina w/ PRINCESS NOKIA, LEXII ALJAI, & DJ KEEZY
- 12/23..... White Iron X-Mas Show w/ TEAGE ALEXEY, & THE PLOTT HOUNDS
- 1/15..... August Burns Red MESSENGERS 10 YEAR ANNIVERSARY TOUR
- 1/25..... Mayhem w/ INQUISITION, & BLACK ANVIL
- 1/28..... LEOPRESENTS.COM The Suit 10 YEAR ANNIVERSARY TOUR
- 2/9..... THE NOISE PRESENTS Pop Evil
- 3/23..... THE CABOOZE & LIVE NATION PRESENT LOCASH

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A-LIST



The Walker questions the politics of interior design.

LUCY MCKENZIE, LOOS HOUSE

CONTINUED FROM SATURDAY ►

Choreographers' Evening), aerialist extraordinaire Junauda Petrus, and Erin Sharkey from the performing arts collective Free Black Dirt. Videographer Nadia Honary will be premiering an installation that will later be presented as part of Naked Stages at Pillsbury, and music will be spun by DJ Chamun. Leslie Parker and Drewcella Oya Mae round out the schedule. The event is preceded by a meal with the artists at 8 p.m. (it's free with the purchase of a ticket). 9 p.m. Pick-your-price (\$15 is suggested). 3501 Chicago Ave., Minneapolis; 612-825-0459. —SHEILA REGAN

SUNDAY 11.20

ART/MUSEUM

QUESTION THE WALL ITSELF

WALKER ART CENTER

Architectural Digest. Elle Decor. Houzz, an online community of more than 40 million residential design enthusiasts around the world. House porn, it's safe to say, is an international obsession and lucrative business. But how often does anyone, much less a curator with a selected roster of artists, delve into the culture, history, symbolism, and materiality of interior design and decor? The discourse starts here, with "Question the Wall Itself." According to Fionn Meade, exhibition curator and Walker Art Center artistic director, "The exhibition takes as its guiding principle what Belgian artist and poet Marcel Broodthaers termed 'Esprit Décor,' a critique of ideas of

nationality, the effects of globalization, and the space of the institution through constructed interior scenes." When is an interior a home? A set or stage? Or a lifestyle prop? How will sculpture, performance, installations, and photographs from 23 international artists cast a global lens on how we read a room? And we're not just talking houses. Prison cells (paging Foucault), libraries, showrooms, and interior gardens are also examined. 1750 Hennepin Ave., Minneapolis; 612-375-7600. **Through May 21, 2017** —CAMILLE LEFEVRE

TUESDAY 11.22

DANCE

LAURIE VAN WIENEN: TEMPORARY ACTION THEORY

THE SOUTHERN THEATER

For those of us who've watched Laurie Van Wieren create and perform for the last 30-plus years, this solo, improvised event will bring back memories. It will also forecast the future of dance in the Twin Cities. Her singular approach to theater, memory, space, and costuming — not to mention movement — have made Van Wieren an iconic performer and dance leader through the decades. Her awareness of the detail a body can create is unparalleled, as is her generosity in sharing her grounding in a historical practice that spans generations, media, and countries. Your attention will be rewarded. 7 and 9:30 p.m. \$15. 1420 S. Washington Ave., Minneapolis; 612-326-1811. —CAMILLE LEFEVRE



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\$10 20	21	NO COVER 22	\$12 23	24	\$6 25	\$7 26
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THURSDAY • 11/17

KRIMER
FRIDAY • 11/18

LOUIS THE CHILD
WEDNESDAY • 11/23

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APASHE
SATURDAY • 11/26

EPHWURD
SATURDAY • 12/3

MITIS
FRIDAY • 12/9

K THEORY
FRIDAY • 12/16

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SHE'LL PUT A SPELL ON YOU

The Love Witch is a hopeless romance with a dark side



Samantha Robinson

COURTESY OF OSCILLOSCOPE

BY MICHAEL NORDINE

Anyone who thinks they don't make them like they used to hasn't seen *The Love Witch*. Were you to walk into Anna Biller's film without knowing anything about it — which, as with a lot of movies, is the best route — you'd have no idea it was even made this year. This '60s sexploitation throwback was shot on 35mm and has the fuzzy look of an old-school nasty that you'd rent from the video store.

So if you're craving some mid-century cult film fare, you'll be pleasantly surprised by this 2016 flick. Biller wrote, edited, produced, and directed *The Love Witch*, a midnight-movie-in-waiting about a black widow of a woman (Samantha

Robinson) whose lovers always seem to wind up dead.

Spells and potions are part of Elaine's sexual repertoire, and witchcraft, as conceived by her, is like another word for willpower: a means of attaining that which she most desires. These dalliances never lead to happily ever after, but what of it? "In the end," she reminds us, "we're all just compost."

Just because Elaine ends up murdering most of the men she sleeps with doesn't mean she isn't actually searching for her one true love; at the heart of her lascivious acts is genuine longing. She's a hopeless romantic, albeit in her own way: "You might say I'm addicted to love," Elaine admits at one point. Throughout the film she's forced to listen to dunderheaded male suitors prove their unworthiness

by bemoaning that attractive women are rarely their intellectual match. Take comfort in knowing that such proclamations ensure their doom.

The story finds her moving into a new apartment after her most recent relationship goes pear-shaped. Elaine arrives at the Gothic Victorian pad in a red convertible, announcing to us via voiceover that she's starting a new life. The grass is always greener — and, in this case, the colors brighter and the visuals more velvety — but old habits die hard.

The Love Witch is something of an antidote to what's occurring in our country right now. Behind one set of closed doors are pentagrams and sex rituals; behind another are men in suits speaking in hushed tones of a female uprising they can't hope to contain or


THE LOVE WITCH

directed by Anna Biller
opens Friday, Lagoon Cinema

even understand. The patriarchy doesn't appear to be going anywhere anytime soon, but neither are those chipping away at it one incantation at a time.

Genre flicks that fetishize the analogue era aren't much of a novelty in and of themselves, but Biller is so committed to her endeavor, emulating key elements of her forebears so completely, that *The Love Witch* is more than mere pastiche. In teasing out what most appeals to her and excising the rest, she's crafted a film lifted from another era that also feels perfectly at home in our time — and maybe even ahead of it. [Q](#)

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AN ORANGE ODYSSEY

Mixed Blood follows three teens with a bucket list



RICH RYAN

BY JAY GABLER

Cross *The Perks of Being a Wallflower* with *O Brother, Where Art Thou?* — but substitute Indian gods for Greek — and you have some idea of what you're getting with Aditi Brennan Kapil's new play, *Orange*.

The piece, now at Mixed Blood Theatre under the direction of Jack Reuler, follows three teens on an overnight odyssey in Orange County. Pree (Lipica Shah) and her cousin Leela (Annelyse Ahmad) steal away from a boring family wedding to meet up with Gar (Owais Ahmed), Pree's friend-zoned classmate. About to move away for college, Pree produces a bucket list that she and Gar drew up years ago. The list becomes a blueprint for the night, as the three climb billboards and excavate time capsules together.

Though Leela and Pree were playmates as young children, Leela's lived a different life since: She and her mother have been residing in India at the behest of Leela's father, who may be distancing himself from Leela because she's on the autism spectrum. Leela's California adventure becomes both a journal of personal discovery and a quest for help from the gods.

There's a lot going on in this 90-minute play, to the point where the thick layers of meaning threaten to smother the characters. Kapil has crafted her script skillfully, but there's such a vast amount of character development to accomplish that the show feels like it's heaving itself over the finish line, having finally given the audience all the information we need.

ORANGE

Mixed Blood Theatre
1501 S. Fourth St., Minneapolis
612-338-6131; through December 4

The show's title is symptomatic of this over-determination. It refers to the county, to a fruit, and to a "black box" flight recorder, which, the detail-oriented Leela notes, is actually orange.

Leela stands out as a powerful character, thanks in large part to Ahmad's disciplined and sympathetic performance. Though Pree often feels like a caricature and Gar has to spend much of the play being stiff and resentful before we fully understand why, their road trip serves as a poignant context for the parallel journey of Leela, who's trying to figure out what coming of age means for her.

Leela's constantly drawing in her notebook, and we see her work take shape via projection screens. Rather than serving to tell us anything new about Leela, though, Megan Reilly's illustrations largely function as set elements that establish the context of each scene. Joseph Stanley has designed an unusual bridge-like stage, with the audience seated on either side of a narrow platform containing hidden elements that pop out and then disappear again as the show progresses.

The most powerful moments in *Orange* come when Leela is testing her ability to be alone. As she stands on the beach trying to make sense of everything she's experiencing, we feel her thrill and her trepidation. Then, Leela's familiar world comes crowding back in — for better and for worse. **C+**

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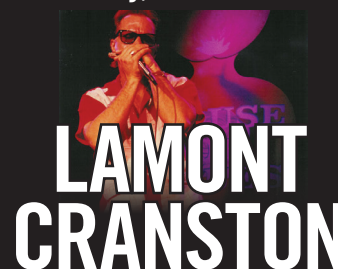


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GLOBAL FLOW

Meet the diverse new generation of Twin Cities rappers making noise beyond state borders.

BY MICHAEL MADDEN

In the internet age, it's unlikely a singular sound will come to define Twin Cities hip-hop, as it did with the introspective Rhymesayers crew in the '00s. These days, there are too many scenes and micro-scenes — all with different aesthetics — for that to happen. Instead, T.C. rap, as seen by the rest of the country and the world, is increasingly reflective of its diversity. Here are just some of the artists making that happen, and having it register with listeners well outside of Minnesota.

NDO

NDO might be the first Twin Cities street/gangster rap group to break out on a national level. Mainly composed of rappers King Savage and cousins Tarxan and Boss Sleep, the crew has been rapping together on St. Paul's West Side going back to the MySpace era. It was just last year, however, that their YouTube views and SoundCloud plays started totaling six figures. It's hard to argue with those stats, and for what it's worth, they deny allegations from East Side rivals that they paid for views.

"We don't even know how to do that shit!" Savage, 21, tells City Pages. There's plenty of reason to believe him. Anyone who's witnessed footage of a sizable crowd losing their minds to Tarxan's "Faneto" at a rare Minneapolis show last winter can testify: NDO's popularity is very real.

While gang-related legal troubles have slowed their rise at times, including indictment of Savage and Sleep on federal weapons charges last week, the core NDO trio is still productive. As far as Twin Cities street music goes, they're dominating. "We own our own competition," Savage notes.

Tarxan noticed a void in St. Paul when his two fellow rappers were incarcerated, saying, "It took for Savage and Sleep to go to jail for me to realize the game is really ours."

Of the three members, Savage is the closest to releasing a new solo mixtape, *Deeper Than Rap*, his follow-up to last year's *I Can't Fold*. For now, one-off songs and videos are doing the trick, with new tracks like Savage's "Right Now," Tarxan's "Dead Wrong," and Boss Sleep's "Arrogant"



Why Khaliq

SAMANTHA LEEANN

combining for 60,000-plus YouTube views within a matter of weeks.

Taylor J

St. Paul rapper and singer Taylor J has enjoyed success on a national level for years, thanks, in part, to early records like his 2012 Gucci Mane collab "No Good." In recent months, though, he's experienced a cluster of career wins.

There's his August trip to New York, which, as he tells City Pages, was "a week-long grind" that included meetings with 50 Cent and 300 Entertainment (the label home of Young Thug and Fetty Wap). He's also working on what he says is a "short and solid" project with Lex Luger, one of the most influential rap producers of the decade due to his work with Waka Flocka Flame and others. The expertise and professionalism that Taylor has built up over time shows in his fluid, melodic songwriting, as heard on new singles like "Juice," "Heaven Like," and "Highlight."

Taylor, 25, recognizes the reality that, broadly speaking, there aren't enough eyes on Minnesota. He says that makes it all the more crucial to move ahead strategically. After growing up in St. Paul, he spent

considerable time living in Atlanta and Las Vegas, places more commonly recognized as music and entertainment hotbeds.

"You don't have to leave Atlanta if you're in Atlanta; you don't even gotta go to Cali," he says. "We don't really got our own pot of gold yet [in Minnesota]."

The key word is "yet." And now, at this pivotal point, it's looking like Taylor's master plan might help change that.

Why Khaliq

Why Khaliq's patient approach to his music is refreshing in an era of hurried YouTube and SoundCloud uploads. Though the St. Paul MC consistently releases new music, none of it seems rushed, and more and more Twin Cities listeners are catching on to his movement.

Khaliq tells City Pages that the release party for his soulful and jazzy EP from January, *Under the Perspective Tree*, sold out Amsterdam Bar & Hall, whereas his previous release party last year only brought out 20 or so fans. "I've seen my music progress and more people start to gravitate toward it," he says. Last year's *The OtherSide: The Six5* was one of local music's best full-lengths of 2015, leading

to boosted anticipation for *UTPT*, which was entirely produced by beatmaker Lelan Foley. The EP scored an impressive 7.8 out of 10 from Pitchfork, and was later named a personal favorite of 2016 by senior editor Jayson Greene.

While his lyricism is deeply intelligent, Khaliq, 22, is hesitant about the notion that he's a "conscious rapper." At the same time, he also makes little to no use of mainstream fads. Understandably, Khaliq doesn't feel his style of rap is easily categorized.

"I don't really say it's 'underground,'" he says. "That's all politics."

Khaliq humbly says he makes his music free because he feels it's not yet good enough to sell. Based on the strength of new songs like "Makeda," "Long Sunday," and "TILTWA," we're guessing he'll feel comfortable monetizing soon.

Finding Novyon

Finding Novyon is probably the fastest-rising rapper in his native Minneapolis. This time last year, hints of that began to emerge. In November, the 25-year-old MC opened for Detroit superstar Big Sean in Los Angeles. Soon after, he met with Atlanta super-producer Sonny Digital in California, which, as he tells City Pages, resulted in "a whole week together making songs."

Later, the influential blog Pigeons and Planes named "Lots," his self-produced Allan Kingdom collab, a top song of the year. Those successes were the result of Novyon's hard work and DIY know-how — he even handles heavy lifting like emailing blogs in hopes they'll post his music. "I know I hate when I get 'BCC,' so I try to do personal emails for everybody," he says.

Though Novyon's music has signature qualities — he consistently comes up with some of the catchiest, most immediate choruses in Minnesota, for example — he's still in search of his own sound. His wide-ranging output from this year alone boasts appeal to various audiences. There's the "turn-up trap music" of his *Super Saiyan* EP and collaborations with Digital ("I Can't Lose," "Let's Get Lit"). There's also his more classicist, East Coast-feeling *Believe in Mpls* project with producer J.KELR, a release that features "Whole Fade," his standout collab with Chuck English.

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MUSIC

With *Super Saiyan 2* on deck, plus shows planned with the likes of Compton rapper YG, expect even more noise from Novyon in the coming months. ☐

CRITICS' PICKS

BECKY SHAHEEN

FRIDAY 11.18, ICEHOUSE

Back in August, Minneapolis singer-songwriter Becky Shaheen released an efficient and unpretentious record called *Serial Dream*, which turned out to be one of the most underrated Twin Cities albums of the year. Evoking singers from the '70s (like Carole King), today (like Angel Olsen), and every era in between, Shaheen's songs are evidence that traditional "singer-songwriter" music can still feel timeless. At the same time, it would be a disservice to Chris Koza and the other musicians and engineers not to mention the gorgeous sound of the album, whether it's the crispness of the guitars, the vocal harmonies, or the elegant violin and cello of "The Chair" and album closer "Lighthouse." With any luck, *Serial Dream* will get properly recognized for the pure craftsmanship that went into it. Come to think of it, it might sound best during a cold winter, anyway. Friday's show is the official *Serial Dream* release party, and Koza is slated to perform a set of his own. 21+. 11 p.m. \$10. 2528 Nicollet Ave. S., Minneapolis; 612-276-6523. —MICHAEL MADDEN

YOUNG THUG

SUNDAY 11.20, MYTH

When eccentric Atlanta trap rapper Young Thug first arrived on the scene back in 2011, he had a hard time shaking comparisons to Lil Wayne. Five years later, it doesn't feel right to compare him to anyone at all. He's become one of the most idiosyncratic and experimental vocalists (and dressers) in all of popular music. Though he raps about the same things over and over, his spontaneously bending flows are endlessly varied. The novelty of his style refused to wear off; he's long since proven his durability. This year alone, he's released the widely acclaimed mixtapes *I'm Up*, *Slime Season 3*, and *Jeffery*, with individual songs like "Pick Up the Phone" (with Travi\$ Scott and Quavo), "With Them," "Digits," and "Wyclef Jean" keeping his name all over the charts. He'll be joined at this show by Young M.A., the Brooklyn rapper behind the compulsively quotable hit "OOOUUU," as well as the Bronx's A Boogie Wit Da Hoodie, the budding hit-maker rolling off the buzz of his singles "My Shit," "Jungle," and more. All ages. 5:30 p.m. \$45-\$95. 3090 Southlawn Dr., St. Paul; 651-779-6984. —MICHAEL MADDEN

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SAVAGE LOVE

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I'm a longtime fan and part of the 47 percent of white women who did NOT vote for Donald Trump. To say I'm disappointed, horrified, scared, and mad about the election is woefully insufficient. That being said, I wanted to share that I had one of the most weirdly charged, hottest, and sexiest orgasms. A little buzzed and sad, my boyfriend and I turned to each other for consolation. Before I knew it, we were fucking as Trump came on the TV to give his acceptance speech. As that orange blowhard spewed more bullshit about being our president, I rode my boyfriend's big, beautiful dick until I came. It was the perfect way to say, "Fuck this. Now fuck me." I encourage all your readers to fuck out the stress from this election. Yes, we should donate and volunteer and speak up and protest and vote and not give up hope, but we should also keep doing it and taking care of each other. Because love trumps hate, and fucking trumps... well, I'm not sure what fucking trumps. But it sure makes life better.

JUSTIFIABLY UNSETTLED
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Dan Savage

I want to second your recommendation: Sex, partnered or solo, makes life better—and people shouldn't feel guilty about fucking someone else and/or fucking/jacking/dildoing themselves at this uncertain and fearful moment in our nation's history. Yes, we must donate and volunteer and protest and vote, all while reminding ourselves daily that Hillary Clinton won the popular vote. And we must commit to defending our friends, neighbors, and coworkers

who are immigrants (documented or not), Muslims (American born, immigrants, or refugees), people of color, women seeking reproductive health care, trans men and women seeking safety, lesbian and gay men seeking to protect their families, and everyone and everything else Trump has threatened to harm, up to and including the planet we all live on.

But we must make time for joy. During the darkest days of the HIV/AIDS epidemic, when Republicans and religious conservatives controlled the federal government and were doing everything in their power to harm the sick and dying, queers organized and protested and volunteered and mourned and fucked. It kept us sane, and it had the added benefit of driving our enemies crazy. They couldn't understand how we could be anything but miserable, but we created and experienced joy despite their hatred and despite this awful disease. We turned to each other and said, "Fuck them. Now fuck me."

We didn't eradicate HIV/AIDS, but we fought it to a standstill and we may defeat it yet. The disease that now sickens our nation is different. We may never eradicate racism and sexism and hatred. But fight it we will. And don't listen to anyone who tells you that music and dance and art and sex and joy are a distraction from the fight. They are a part of the fight.

mail@savagelove.net

Follow Dan on Twitter: @fakedansavage
savagelovecast.com

It's important to practice self-care in the wake of a traumatic event—the election qualifies as a traumatic event—and going by the definition of self-care at GoodTherapy.org, fucking the living shit out of someone counts: "Actions that an individual might take in order to reach optimal physical and mental health...such as meditating, journaling, or visiting a counselor."

They're too polite to include "fucking the shit out of someone" on their list of examples, but what you did on election night—the exact same thing I did on election night—certainly meets all the criteria.

And if anyone out there who did the same on election night is feeling the least bit guilty, please know that millions of Americans did the exact same thing after 9/11. We used the term "terror-sex," which New York magazine defined as "urgent, unguarded, end-of-the-world coitus inspired by that day's sudden jolt of uncertainty and fear."

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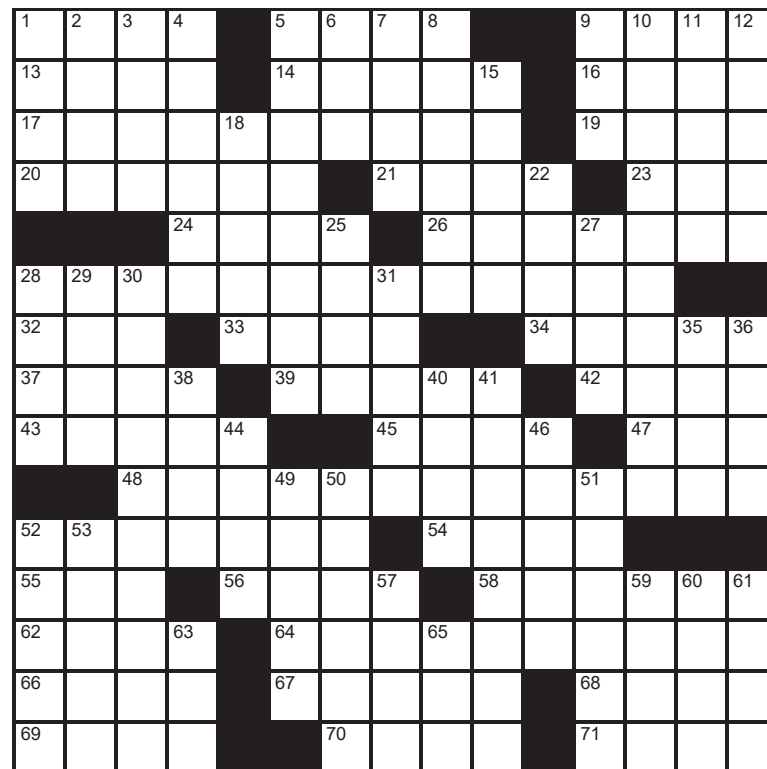
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BY BRENDAN EMMETT QUIGLEY

Across

- 1 Outfit
- 5 Get some air
- 9 Word said while
cocking one's hat
- 13 ____ Sy ("Inferno" actor)
- 14 More stale
- 16 River residue
- 17 Pulp fruit that bounces
up and down?
- 19 Balloon
- 20 Football fields
- 21 Kitten's cry
- 23 Scribble (down)
- 24 Yelled "action"
- 26 Recite, as from memory
- 28 Tableware from Canada's
largest city?
- 32 "Without further ____"
- 33 Unconscious reaction at
the poker table
- 34 Sing in one's lederhosen
- 37 "Jason Bourne"
director Liman
- 39 "See ya, Ho"
- 42 Scruff of the neck
- 43 White
- 45 Do some repairs
- 47 Mesh behind a goalie
- 48 Slowpokes on marijuana?
- 52 With vigor, on a score
- 54 Search engine with
a homepage quiz
- 55 Copy mindlessly
- 56 French 101 word
- 58 Crazyness
- 62 With 68-Across,

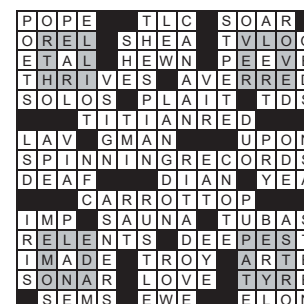
- 64 "The Boss" rapper
- 64 Classic line from "The
Wizard of Oz" ... and the
theme of this puzzle
- 66 "Diana" singer Paul
- 67 Roman attire
- 68 See 62-Across
- 69 Midterm event
- 70 Camel collective?
- 71 Give off

Down

- 1 Painter Francisco
- 2 Valentine's Day figure
- 3 Comic Martha
- 4 Rodeo mount
- 5 Unpacked gunpowder
- 6 Street shader
- 7 Judge Levine of
"The Voice"
- 8 Tsar during
The Enlightenment
- 9 The Knicks's
home, initially
- 10 Some sneaks
- 11 Unmoved
- 12 Workweek letters
- 15 Part of a spur
- 18 Troll's comment
- 22 Tax
- 25 Shopkins purchase
- 27 Crime novelist Donna
- 28 Mic drop phrase
- 29 Go overboard with
the coke
- 30 Hard-manual laborers
- 31 Coach's review speed
- 35 Sword with

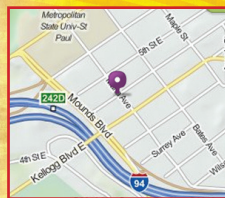
- a bell guard
- 36 "We are game"
- 38 Superficially chatty
- 40 Mary Jane
- 41 Like some
braking systems
- 44 Bad guy
- 46 Krispy Kreme purchase
- 49 Deride
- 50 Deeply distraught
- 51 Pay no attention to
- 52 Jewel measurement
- 53 Philosophize
- 57 Costume designer Mode
of "The Incredibles"
- 59 Split thing
- 60 "____ Fan Tutte"
- 61 World Series winning
manager before Maddon
- 63 Actress Graham of TV's
"The Vampire Diaries"
- 65 Uncontrolled reaction

Last Week's Answer



Duke's Cars & Towing

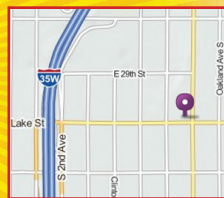
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